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A few trivial matters may be briefly dismissed. P. 4/7: this vexed passage is still misunderstood, in my opinion, but for the present I may merely note that Helm's interpretation of *occipitium* in the sense of the end of the lance opposite to the head is not attractive in a context that calls for anatomical words in their natural anatomical meanings. P. 5/1: *iactet[ur]*, but *iactetur* is quite possible with ellipse of *de eis*, though of course editorial change of passive to active or vice versa is an easy matter. P. 8/9: *divina*, but the MS reading *divini* (with *potens* as in p. 225/2), making the infinitives historical (with a semicolon after *potens*) seems to have every advantage over the emendation. P. 9/11: has Löfstedt's defense of the ellipse of *faceret* been overlooked or rejected? P. 15/19: *comes* [et *pater meus*] et *frater meus*; this reading Helm defends in the *praefatio* (p. liv) of his edition of the *Florida*: "aperte ex duabus lectionibus compositum est, cum fieri posset ut ille familiarem aut patrem aut fratrem appellaret, 'pater' et 'frater' ut iuxta componerentur propter pronomen 'meus' interpositum hic fieri non posset." But suppose one says in the vocative "mi pater" and "mi frater," but not "mi comes"; is that not sufficient explanation of the *meus* with *pater* and *frater* and of its omission after *comes*? The three phrases reproduce the vocative forms. P. 23/12: why *debea<nt>*? why not *debe<nt>* (cf. p. 43/21, p. 110/6)? P. 17/17: why *optimi casei* here, but *porcum op[t]imum*, p. 33/25, and *mercedes op[t]imas*, p. 35/17? there seems as much reason for *op[t]imi casei*. P. 49/28-50/1-2: *hic utpote vivus quidem, sed tantum <non> sopore mortuus, quod eodem mecum vocabulo nuncupatur ad suum nomen ignarus exsurgit*, etc. A guard, *dead* asleep, is watching a dead body; certain witches exert their spells crying "surge, mortue"; the guard, being *dead* asleep, unwittingly responds to the call instead of the corpse. Helm destroys the effect by inserting *non*; the MS reading is more to the point: "this fellow, alive to be sure, and only *dead asleep*, etc." But more attractive, perhaps, is the suggestion of Miss Bräunlich, which I hope she will soon make quite convincing, that *tantum . . . quod . . . nuncupatur* is a significant example of *tantum quod* introducing a clause of result: "so dead asleep that he is called by the same name as I." P. 65/21-22: the new edition wisely removes Leo's *<saevius>*, but I have always suspected the true reading to be *<insanis>* in [insani] modum Aiakis.

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The Influence of Art on Description in the Poetry of P. Papinius Statius. By THOMAS SHEARER DUNCAN. Johns Hopkins dissertation. Baltimore: Privately printed, 1914. Pp. 103.

The relations between poetry and the plastic arts have long been a subject of interest to thoughtful minds. Horace's *ut pictura poesis* goes back through the Alexandrians to principles found enunciated by a writer

as early as Simonides of Ceos, and in modern times much learned discussion has been inspired by Lessing's *Laocoon*, the opening sentence of which (quoted by Dr. Duncan) is this: "Painting is poetry in silence, poetry is painting in speech."

The careful and praiseworthy dissertation before us does not attempt to cover the whole subject of the relation of Statius to painting and sculpture. It does not aim even at examining in any completeness the poet's numerous descriptions. Its object is more limited, viz., to show that in Statius there was a "tendency towards picture drawing" that was quite unique. "Like his predecessors he draws elaborate pictures . . . but, as if this were not enough—as if a description, with the object in mind, were not sufficient—he turns from the particular thing he is describing and places before the reader a conventional picture, which he seems to consider the embodiment of the object before him: so that the reader turns from the poet's description, not with the object before his eyes, but the picture or statue which the poet has suggested." Thus the passages discussed "inevitably suggest a work of art," though they may not be referred to definite paintings or statues.

In the first chapter the tendency described is illustrated by means of eleven examples from the *Thebaid*, viz., i. 121; i. 197; iii. 409; v. 664; vii. 2; viii. 429; viii. 745; ix. 319; ix. 399; ix. 678; x. 84. The method followed may be learned from the treatment of the *Concilium Deorum* at i. 197. This scene has behind it a long epic tradition, beginning with Homer and continued in Latin literature with Naevius, Ennius, Lucilius, Virgil, Ovid, Seneca, Valerius Flaccus, and Statius. A study of the same theme in all these poets reveals the fact that what Statius has done is "to introduce more of art than any of the others; to conventionalise the motif, and make it an occasion for elaborate description. He stops to impress on us the effects of ceiling and roof of gold—shining pillars and reflected radiance of the gods. One feels that with him the description is what is of prime importance, whereas in previous poets it was merely a setting for the narrative." The mode adopted by Statius became the fashion for later poets like Sidonius Apollinaris and Claudian. Here the writer makes his point quite clear, but in some of the examples cited he is less convincing.

In the second chapter there is a brief discussion of some passages cited by Legras, in *Étude sur la Thebaïde de Stace*, viz., iv. 40 ff.; vi. 416 ff.; vi. 678 ff.; vi. 834–69. The third chapter illustrates the stylistic tendency of Statius by means of six similes from the *Thebaid*, viz., at xi. 530; viii. 124; ix. 242; iv. 363; vii. 86; x. 646. The fourth chapter discusses five passages in the first book of the *Achilleid*, viz., 159, 339, 482, 609, 755. The treatise closes with a brief bibliography.

While the writer's thesis is successfully maintained, the reviewer is inclined to think that it would have been much more satisfactory if the scope of the study had been more comprehensive and if a register had been given of all passages in Statius in which the influence of art could be seen.

"A plague upon the probable accuracy of pedantry which writes Vergil!" remarks Lionel Johnson in his beautiful essay on "Santo Virgilio" (*Academy*, February 10, 1900), since collected in the volume *Post Liminium*, edited by Thomas Whittamore, 1912. But whether we write "Vergil" or "Virgil," let us be consistent for the same book, or at least for the same page of the book. In the dissertation before us both spellings appear on p. 25 and again on p. 31. Several other typographical errors have eluded the writer. When, for example, we read that "nymphs reclined on their father's laps," we naturally wonder how many laps the dear old fellow had.

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Numerical Phraseology in Vergil. By CLIFFORD PEASE CLARK.
Princeton dissertation. Princeton: Privately printed, 1913.
Pp. 89.

This interesting study was undertaken in the hope that, by an examination of Vergil's numerical phraseology, it might be determined how far in this respect the poet was dependent upon his models or originals, and how far he was independent of them. It is largely a question of poetic technique, for Vergil's inspiration "was invariably affected by literary purpose, and consciously controlled by definite methods and ideals of composition."

Undoubtedly certain numbers were determined for the poet in advance. Thus ritualistic usage, with which Vergil was very familiar, frequently accounts for numerical precision, while convention and historical or natural facts would be responsible for many other instances. These principles, together with the poet's close rendering of passages in Homer, Aratus, Eratosthenes, Theocritus, Euripides, and Varro, are discussed in the first chapter, entitled "Fixed Numbers."

The second chapter deals with "Favored Numbers," i.e., with those instances where the poet was apparently free to choose his own numbers. Here Dr. Clark tries to determine "the inventive motives at work in the poet's mind," and each case considered involves careful interpretation of certain passages. Some of the most important of these are the myth of Hercules and Cacus (*Aen.* viii. 185), the Theseus myth (*Aen.* vi. 20), the ship-race (*Aen.* v. 115), the description of the Pan-pipe (*Ecl.* ii. 36), and the boy's age (*Ecl.* viii. 37). The discussion, in connection with the Theseus myth, of *septena corpora* (shown to mean seven, not fourteen), is thorough and convincing, and the remarks made upon the so-called magic number three are very interesting. We are inclined to wonder, however, whether the common use of three, while unquestionably characteristic of magic rites, is not much more general in its range, going back perhaps to the limitations of the primitive mind in counting. But Dr. Clark's discussions are confined strictly to the Greek and Roman field, though there are many tempting